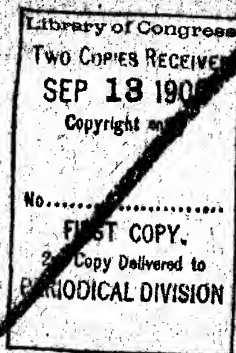


Vol. 4

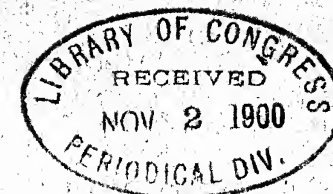
September, 1900

No. 4.



THE ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ



EDITED BY
E. L. Ashford
Assisted by E. S. Lorenz

TERMS
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The Organist.

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SEPTEMBER, 1900.

EDITORIAL NOTES.

We call particular attention to the original music in this number. The number by Mr. Florio is a fine illustration of that composer's remarkable technical resources and fertility of mind. By the way, his original heading was 'Easy Organ Prelude'—how many of our subscribers will find it so? Mr. Stone's composition is based on a very simple but pleasing *motif*, and will be found pleasing music.

We are doing our duty—are we not?—and if not, in what particular?—in making this Organ Journal a thoroughly practicable and effective help to organists; are you doing your duty in calling the attention of your organist friends to its merits? It is a duty you owe them and their congregations as well as the Journal, toward whose improvement you thus contribute.

It is very gratifying to receive from our subscribers so many letters of appreciation and commendation. Their kind words help to sweeten labor and make a pleasure and delight of work that might otherwise prove at times irksome and wearying.

Many of the suggestions received are also welcomed, as they indicate to a certain degree the needs and tastes of our patrons, thus affording us the oppor-

tunity to make our efforts in their behalf still more practical and consequently more useful.

Sometimes however, suggestions and requests reach us that are hardly in line with our ideals of what is suitable organ music for a church service. While we realize that good music is always good, we must never the less take into consideration the "fitness of things," and endeavour to make such selections as will be in keeping with the place and occasion. If we hear a jolly, melodious tune played by a street band, and take a fancy to its strong rhythmic swing, let us not be led into the mistake of thinking it will sound well on the organ *if played a little slower*. (What a delusion is this change of tempo.)

Again, a love song may captivate us with its tender strain, and we are perhaps beguiled into using it (played with the tremulant) during communion service, without stopping to consider that although the organ does not sing the words, the melody at once suggests them to all who are familiar with the song, and by this means the mind of the worshiper is distracted and led into a secular train of thought.

Many organists entertain the idea that any slow and subdued style of music is appropriate for church service, consequently it is no uncommon experience to hear the "Tower Scene" from "Trovatore" or perhaps an air from "The Bohemian Girl" played for the opening of service or during the collection, and it must be admitted they sound very sweet and pretty. 'Too sweet and too pretty, because they recall to the mind of the listener memories of the stage instead of the church. Not that the music in itself is bad, but because it is secular in its original association, is reason for avoiding it. The aim and object of an organist should be to play a class of music that will be pleasing to his listeners, and yet of a nature to put them in a meditative and worshipful frame of mind. Gems of the opera, love songs and the popular ballad will not do this, and therefore should be avoided except for wedding or concert occasions.

Again, so much good music has been written for the organ which is always in good taste and suitable for the various forms of worship, from the most subdued and solemn to the bright and joyous "song service," that we have no good excuse for introducing the songs of the opera or concert room. To this great storehouse

of legitimate organ music may safely be added, many of the movements from the symphonys and sonatas of the classic composers. These lovely tone poems might well be named "wordless prayers," for they form a golden ladder, upon which the human soul may climb heavenward in accordance with its own secret aspirations and desires for a better and purer life, affording an outward expression for the prayer that oftentimes trembles on the lip and would otherwise remain unspoken.

Another source from which we may safely draw for our church voluntary is the oratorio. Such airs as "I Know That My Redeemer Liveth," "He Shall Feed His Flock," and "O Rest in the Lord," are not only beautiful as regards their musical form, but the words themselves are a help and comfort, and will be sure to make an impression for good.

It has been our earnest endeavor to furnish selections of the above character in this journal. Music that would be good from a musical standpoint, and also entirely appropriate for church worship. To this we have added from time to time pieces of a more brilliant style for wedding and concert purposes.

If our friends do not find all their suggestions carried out, they must kindly attribute it to the fact that their requests are not always in accordance with our ideas of what is really suitable and in good taste for church voluntaries.

CHURCH MUSIC IN ENGLAND.

A chiel's amang ye takin' notes,
And, faith, he'll prent it.

Mr. Miles Farrow, organist and choirmaster of old St. Paul's Church, Baltimore, has returned to his native heath after having made an extended and observant tour amongst English Cathedrals. Mr. Farrow took intelligent notes of the various impressions he received in listening to cathedral church choirs in the old country. We select the following extracts:—

I visited seventeen of the English cathedrals and heard sixty choral services during my trip, and among all these choirs there is, as may be imagined, a wonderful difference as regards the quality and excellence of the music. One would suppose that in England, the 'home of the boy choir,' there would be some considerable uniformity in training the boy voice, but there is,

to my mind, a deplorable lack of it, and the really satisfactory and finished renditions that one naturally is led to look for over the country, are found in comparatively few of the choirs. In some of the cathedrals the men singers are on what is called the 'foundation,' and have grown old in the service, and their voices are no longer either pleasant to listen to or useful, and yet they are retained in the choir. Consequently the music suffers. As regards the boys, there seems to be as much diversity of opinion in the matter of voice production as there is here in our own country, and the merits of 'chest' and 'head' tones are warmly argued and discussed, each system having its ardent supporters.

Without doubt the finest choir in England to-day is that at Magdalen College, Oxford. And in the same breath one must also mention St. Paul's Cathedral, London, and Kings College, Cambridge. These three afford the best examples in the world of the possibilities, the beauty, the perfection of vested choirs of men and boys.

Two London church choirs received commendation from our American friend in these words:—

"At Holy Trinity, Sloane Square, where Mr. W. G. Alcock is organist, there is a very large and excellent choir, there being forty boys and fourteen men. The boys sing with 'head' tones entirely, as also at St. Margaret's, Westminster, where Mr. Edwin Lemare is the organist and choirmaster. He is unquestionably the greatest organist in England, possessing a technique that is amazing."

Contrasting the supply of chorister boys in England with that in America, Mr. Farrow concludes his survey with the following observations:—

"The supply of boys' voices in England is apparently inexhaustible, and there are great numbers of solo boys, besides hundreds of boys with fair and useful voices, so that choirmasters are able to pick and choose, whereas in America the supply is small the choir schools are few. Until they are more generally established in this country, it will be an uphill fight for American choirmasters. Many people, especially clergymen and vestries, think that a boy choir is a cheap and inexpensive method of rendering the church service; but let them be undeceived—it is the most expensive form of choir in existence."—*Musical Times*.

MUSICAL CURIOSITIES.

The musical profession has its own share of the ludicrous. The unexpected, the absurd, the impossible are often jumbled together in laughable fashion by those who possess that dangerous thing—a little knowledge. As Josh Billings remarks, the less it is the more dangerous. Even those in the profession itself are not

thereby guarded from making absurd errors when they leave the beaten track of their own especial branch.

An instrumentalist and composer of note once said that in his opinion the teaching of singing was by no means the delicate and difficult task it was popularly supposed to be: to sing well only two things were necessary; to open the mouth and keep the tongue down. He even had the courage of his convictions, and taught singing in accordance with these exceedingly simple rules. It may be acknowledged that such a method of teaching singing presents some apparent advantages over more complicated systems; it requires no brain work from the pupil, and only a pair of good eyes from the teacher—or, indeed, the latter may be eliminated entirely and a mirror take his place, a manifest economy, from the financial standpoint. Still, it must be said that from the point of actual results this method is as yet disappointing; singing teachers need not yet fear to be displaced by mirrors.

The classification of voices oft-times presents difficulties to the uninitiated, which is, perhaps, not surprising, since those in the profession sometimes blunder in this respect, to their own confusion and the hurt of their pupils. A gentleman once unfolded the startling intelligence that his wife possessed a fine baritone voice which he wished to have trained. His idea of voice classification must have been similar to that of the lady, who, on hearing a quartet of women's voices, was greatly puzzled by the second alto. She finally concluded that "it must be a kind of female tenor."

Another on being told by her teacher that the difference in pitch between the voices of men and women was an octave, exclaimed in pleased surprise, "What! so much as that?" A lively imagination can picture the resulting confusion in choral music if it were indeed less—say for instance a fourth or a fifth.

There is a curious propensity to consider high tones as a result or proof of training in singing, when, in point of fact, they are, when they exist, the most spontaneous part of the voice. This propensity is illustrated by the lady who asked another after two years of study, "What are you singing now?" "Just what I was when I went away—contralto," was her reply. "What! nothing but alto!"—in a tone of disgust.

Dealers in music have also their stories to tell. At a music counter a song was inquired for, as the would-be purchaser expressed it, "something bright, catchy, and taking." Various songs were brought out, but none suited entirely until she caught sight of "Ora pro Nobis." That, she thought, was just what she wanted.

The clerk demurred, explained that it was a sacred song—a prayer—and not what she had asked for, but with a mind fully conscious of its own resources, she firmly replied, "Never mind; I like the looks of it, and

I think that I can sing it in a catchy manner and make it taking!"

A teacher was once asked by an anxious mother which method of breathing he taught—from the lower or the upper diaphragm. He mildly suggested that so far as he knew, there was but one diaphragm; but was silenced, if not convinced, by her positive declaration that there were two, an upper and a lower—that breathing by the lower diaphragm was all wrong, and that breathing by the upper diaphragm was all right. As proof of the correctness of her theory she instanced the distressing case of a young lady known to her, who had been taught to breathe from the lower diaphragm; as a consequence her waist had become so large as to entirely spoil the fit of her gowns. After such a terrible example there was, of course, nothing to be said in favour of the lower diaphragmatic breathing.

We all know what is meant by singers singing in tune—such singers are always to be commended. In "Maud," however, Tennyson makes his dancers dance in tune.

"All night have the roses heard,
The flute, violin, bassoon;
All night has the casement jessamine stirr'd
To the dancers dancing in tune."

He, no doubt means rhythm or measure by the term "tune," but its application is a trifle obscure—still, it is no more remarkable, perhaps, than his curious orchestra of flute, violin and bassoon. As a poet, he was more intent upon the music of his verse than the technical meaning of the terms used; "bassoon" naturally drew "tune" in its wake, and the triple rhyme is completed with "moon" in the concluding line of the stanza.

Charles Lamb, though he confessed that he knew nothing about music, naively asserted, with some pride, that he could always distinguish the thorough bass—it was so superlatively harsh and disagreeable.

Students' examination papers often throw unexpected side lights upon generally accepted opinions. None but a novice would think of comparing two masters so dissimilar as Mozart and Chopin, yet it has been done and in the following terms: "Chopin showed how the sentimental could be brought out. His music is flaming and smooth, while that of Mozart is more laboured and not so spontaneous." The same keen observer with more justice, said that "Mendelssohn wrote many 'songs without the words' which are a great improvement upon the popular songs of the day." This cannot be denied by even the severest critic. If the popular songs of the day more nearly resembled Mendelssohn's, in being without words, they would be, in many cases, none the worse.—*Nonconformis' Musical Journal*.

ANDANTE GRAZIOSO. 1554100

Sw. { Full without Reeds.
 Tw. { Bourdon.

EDWARD REDHEAD.

Sw. closed.

Tw.

cresc.

Man.

dim.

rall.

a tempo

Tw.

cresc.

dim.

Reduce to soft 8ft. tone.

Tw.

Gt. { Dulciana & Viol di Gamba.
 Sw. { Aeoliana, Melodia, Flute & Gemshorn.
 Tw. { Bourdon.

VOLUNTARY.

ON
THE SWEET BY AND BY.

Copyright, 1900, by E. S. Lorenz.

E. L. ASHFORD.

Andante non troppo.

The musical score is written for a variety of instruments, including Dulciana, Viol di Gamba, Aeoliana, Melodia, Flute, Gemshorn, and Bourdon. The score is in G major, 4/4 time, and consists of four systems of staves. The first system is marked 'Andante non troppo' and features a piano introduction with a 'Sw.' (Aeoliana, Melodia, Flute & Gemshorn) part. The second system continues the piano introduction. The third system begins the main theme, marked 'marcato', with a 'Gt.' (Dulciana & Viol di Gamba) part. The fourth system continues the main theme, marked 'cresc. poco a poco', and includes a 'Man.' (Bourdon) part. The score is written for a variety of instruments including Dulciana, Viol di Gamba, Aeoliana, Melodia, Flute, Gemshorn, and Bourdon.

rit

a tempo

Gt. Dul.

Gamba off.



Add Melodia & Prin.



rall.

**Andante Pastorale.**

Gt. St. Dia. only

2da.



Flute & Bourdon.

Sw. Gt.

Gt. Allegretto.
Sw. Full without Reeds.
Prepare Gt. with Dopp. Fl. & Gamba.

Gt. A little

Sw. slower. p Sw. Man.

Moderato.

p *slower.* *poco cresc.*

Sw. full. *Sw.* *Gt.*

In canon form.

Gt. Diapasons & Principal.

Piu Lento.

* For this movement Gt. and Sw. should be of about equal power.

Gt. { Full to 15th.
Ped. { Op. Dia.

POSTLUDIO.

Dr. W. VOLKMAR.

Allegro.

The musical score is written for piano accompaniment, with a guitar part (Gt.) and a pedal part (Ped.). The tempo is marked **Allegro.** The key signature is one sharp (F#), and the time signature is 2/4. The score consists of four systems of music. The first system includes a guitar part (Gt.) and a pedal part (Ped.). The tempo is marked **Allegro.** The score features various musical notations including eighth notes, sixteenth notes, and rests, with dynamic markings like **ff** and **Man.** (Meno). The second system continues the piece, with the guitar part (Gt.) and the pedal part (Ped.) playing in unison. The third system shows the guitar part (Gt.) and the pedal part (Ped.) playing in unison, with the tempo marked **Man.** (Meno). The fourth system concludes the piece, with the guitar part (Gt.) and the pedal part (Ped.) playing in unison, and the tempo marked **Man.** (Meno).



First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet. The bass staff provides harmonic support with chords and a few moving lines. The key signature has two flats, and the time signature is 4/4. The system concludes with a double bar line.

Man. *Red.*



Second system of musical notation. The treble staff features a melodic line with a triplet and a long, flowing slur. The bass staff continues the harmonic accompaniment. The system ends with a double bar line.

Man. *Red.* *Man.*



Third system of musical notation. The treble staff has a melodic line with a triplet and a long, flowing slur. The bass staff continues the harmonic accompaniment. The system ends with a double bar line.

Red.



Fourth system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff provides harmonic support with chords and a few moving lines. The system concludes with a double bar line.

IMPROVISATION.

Sw. { Soft 8' and 4'
Bd. { Bourdon.

SCOTSON CLARK.

Andante.

The musical score is written for piano in 2/4 time, featuring a treble and bass staff. The key signature has one sharp (F#). The piece is marked 'Andante.' and includes dynamic markings: *mf* (mezzo-forte), *p* (piano), and *f* (forte). The score consists of four systems of music. The first system begins with a treble staff melody and a bass staff accompaniment, with dynamics *mf* and *p* indicated. The second system continues the melody and accompaniment, with a *f* marking in the middle. The third and fourth systems further develop the musical themes, maintaining the *Andante* tempo and dynamic range.

MATIN HYMN.

{ Sw. Dul. and Flute.
 { Bd. Bourdon.

Andante cantabile. ♩ = 78.

LEFÉBURÉ WÉLY.

Gt. Dulciana & Flute.
Sw. Stopped Dia. Salicional Cornet & Bourdon.
Bw. Bourdon.

REVERIE.

J. HORSPPOOL.

Arr. by E. L. Ashford.

Andante.

dim. e rall.

Draw Gt. Melodia.

a tempo

109

Gt.

Sw.

poco rall.

Gt. f

Sw.

pp

Piu Lento.

rit.

Gt. Melodia off.

Man.

Sw Soft 8' & 4'
Gt Melodia.
Bd Bourdon.

ROMANCE. "L'ECLAIR".

F. HALEVY.

♣ Andantino.

Sw.

Gt.

Sw.

Lento.

pp

rit.

♣ For music during a wedding ceremony this number will be found very effective. (To be played with Salicional or Aeolina only.)

Gt. { Dulciana & Stopped Dia.
Sw. { Salicional coupled to Gt.
Ped. { Soft 16' ft.

TWILIGHT MEDITATION.

EDWARD REDHEAD.

Moderato.

The musical score for "Twilight Meditation" is written for piano and flute. It begins with a piano introduction in 3/4 time, marked "Moderato". The piano part features a flowing melody in the right hand and a supporting bass line in the left hand. The flute enters in the second system, playing a melodic line that complements the piano accompaniment. The score includes various dynamic markings such as "p" (piano), "cresc." (crescendo), "Gt. p" (Gt. piano), "Sw. dolce" (Soft dolce), "Gt." (Gt.), "Ped." (Ped.), "Flute off.", "Sw." (Sw.), "p" (piano), and "dim." (diminuendo). The piece concludes with a final chord in the piano part.

Gt. Dulciana.
Sw. Oboe & Bassoon.
Reed. Bourdon.

VESPER HYMN.

E. L. ASHFORD.

Gt. Andante ♩ = 76

Man.

Sw.

Gt.

Reed.

Reeds in. Draw Diapasons & Flute.

Sw.

Reed.

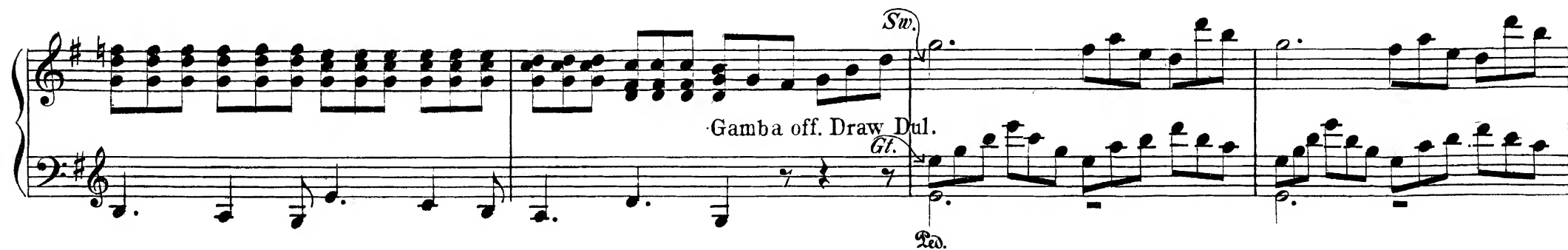
Gt. Gamba.

First system of the musical score. The treble clef staff contains a melodic line with various intervals and rests. The bass clef staff provides harmonic support with chords and single notes. The key signature has two sharps (F# and C#).

Second system of the musical score. The treble clef staff continues the melodic line. The bass clef staff features a dense, rapid chordal texture. Annotations include *poco agitato.* in the treble, *Sw.* in the bass, and *rit.* at the end of the system.

Third system of the musical score. The treble clef staff continues the melodic line. The bass clef staff features a dense, rapid chordal texture. The annotation *a tempo* is present in the treble.

Fourth system of the musical score. The treble clef staff continues the melodic line. The bass clef staff features a dense, rapid chordal texture. A triplet of eighth notes is marked with a '3' in the treble.



I

The first system of musical notation consists of four measures. The treble clef staff contains a melody of eighth and quarter notes. The bass clef staff contains a continuous eighth-note accompaniment. The key signature has one sharp (F#).

The second system of musical notation consists of four measures. In measure 7, the treble clef staff has a bracketed section labeled "Sw." (Sustained) with a slur over it. The bass clef staff continues with the eighth-note accompaniment. The key signature has one sharp (F#).

The third system of musical notation consists of four measures. The treble clef staff features a melody with a slur over measures 10 and 11. The bass clef staff continues with the eighth-note accompaniment. The key signature has one sharp (F#).

I

The fourth system of musical notation consists of four measures. Above the first measure of the treble staff is the word "ritenuto". Above the third measure is the word "morendo.". Between the staves in the second measure is the instruction "Gradually reduce Sw. to St. Dia.". The treble staff has a melody with a slur over measures 13 and 14. The bass clef staff continues with the eighth-note accompaniment. The key signature has one sharp (F#).

Gt. Stopped Dia. and Melodia.
Sw. Dulciana & Flute.
Ed. Lieblich Gedacht.

IN ADORATION.

ARTHUR CARNALL.

Moderato.

Sw. *p*

cresc. *mf* *f* Op. Dia. *mp*

Op. Dia. off. *dim.* *Gt.* *Sw. p*

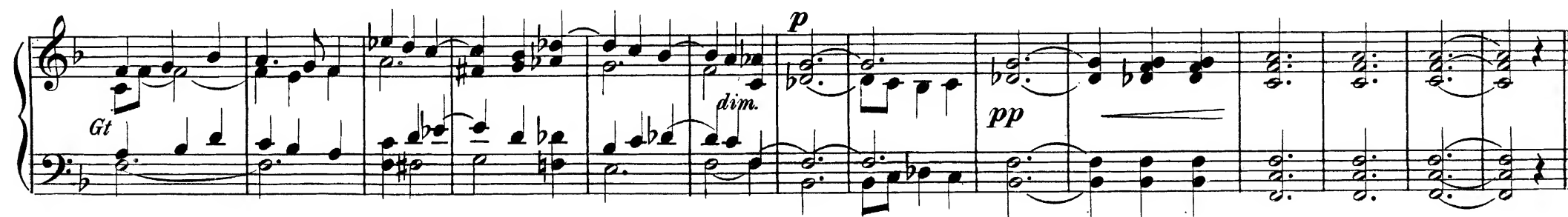


Gt. Stopped Dia. & Melodia.
Sw. Dulciana.

THRONED IN THE HEAVEN'S HIGH.

ARTHUR CARNALL.

Moderato.



118 { Gt. Full to 15.
Sw. Full coupled to Gt.
Tw. Op Dia. & Bourdon
Sw. to Tw.

POSTLUDE.

E. L. ASHFORD.

Allegro maestoso.

The musical score is written for piano and consists of four systems of music. The first system is marked 'Allegro maestoso.' and the second system is marked 'Man.' (Meno). The score includes various musical notations such as treble and bass staves, clefs, time signatures, and dynamic markings like 'Gt.', 'Tw.', 'Sw.', and 'Man.'.



Sw. to *And. off.*
And. ad lib.

The first system of musical notation consists of two staves. The upper staff features a series of eighth-note runs in the right hand, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *Sw. to And. off.* is placed below the staff, followed by *And. ad lib.* indicating a change in tempo and style.



And.

The second system continues the musical piece. The right hand has a more active melody with some chromaticism, while the left hand maintains a consistent eighth-note pattern. A dynamic marking of *And.* is placed below the staff.



Sw.

The third system shows a continuation of the musical texture. The right hand features a melodic line with some rests, and the left hand continues with eighth-note accompaniment. A dynamic marking of *Sw.* is placed below the staff.



Gt.

The fourth system concludes the page. The right hand has a melodic line that ends with a triplet of eighth notes, marked with a '3' and a slur. The left hand continues with eighth-note accompaniment. A dynamic marking of *Gt.* is placed below the staff.



First system of musical notation, featuring a treble and bass staff with a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes, with some rests and accidentals.



Second system of musical notation, featuring a treble and bass staff. The treble staff contains chords and single notes, while the bass staff contains a melodic line. A bracket labeled "Sw." spans the end of the system, and the word "Man." is written below the bass staff.



Third system of musical notation, featuring a treble and bass staff. The music includes a crescendo marked "cresc. poco - a - poco". A bracket at the end of the system is labeled "Sw. to Tw." and "Gt. to Tw.".



Fourth system of musical notation, featuring a treble and bass staff. The treble staff begins with a forte dynamic marking "ff" and a bracket labeled "Gt.". The bass staff contains a melodic line with some rests and accidentals. The word "Tw." appears below the bass staff.

This musical score is for a piano and guitar piece, spanning four systems. The key signature is one sharp (F#), and the time signature is 3/4. The piano part is written in grand staff notation, while the guitar part is in a single staff.

System 1: The piano part begins with a treble clef and a key signature of one sharp. The bass line features a series of eighth notes and quarter notes, with a fermata over the final measure. The guitar part enters in the second measure with a series of eighth notes, marked with a *Sw* (Sustained) instruction.

System 2: The piano part continues with a series of eighth notes and quarter notes, marked with a *Gt.* (Guitar) instruction. The bass line features a series of eighth notes and quarter notes, with a fermata over the final measure. The guitar part continues with a series of eighth notes and quarter notes, marked with a *Sw* instruction.

System 3: The piano part continues with a series of eighth notes and quarter notes. The bass line features a series of eighth notes and quarter notes, with a fermata over the final measure. The guitar part continues with a series of eighth notes and quarter notes.

System 4: The piano part continues with a series of eighth notes and quarter notes. The bass line features a series of eighth notes and quarter notes, with a fermata over the final measure. The guitar part continues with a series of eighth notes and quarter notes, marked with a *con fuoco.* (with fire) instruction.

AT THE MERCY SEAT.

CARYL FLORIO.

Andante bene con moto.

The musical score is written for piano and guitar. It consists of three systems of music. The first system has a piano part in treble and bass staves and a guitar part in a single staff. The piano part starts with a treble clef and a key signature of one sharp (F#). The guitar part starts with a treble clef and a key signature of one sharp (F#). The tempo is marked "Andante bene con moto." The first system includes dynamic markings such as *Sw. mp*, *mf*, *dim.*, *mp*, and *cresc.*. The second system includes dynamic markings such as *mf*, *dim.*, *Gt.*, *mf*, *cresc.*, *mf*, *dim.*, *mf*, *Gt. to P.*, and *mf*. The third system includes dynamic markings such as *Sw. mp*, *Gt.*, *mf*, *Sw.*, *dim. poco*, *a*, *poco*, *al*, *Gt. to P. off.*, *dim. poco*, *a*, *poco*, and *al*. The score also includes various musical notations such as notes, rests, and slurs.

mp cresc. - - - dim. poco a poco al p

mp cresc. - - - dim. poco a poco al p

Musical score for piano, measures 1-8. The score is in 3/4 time, key of D major. The piano part features a melody in the right hand and a bass line in the left hand. The melody starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, D5. The bass line starts with a half note D3, followed by quarter notes E3, F#3, G3, A3, B3, C4, D4. The score includes dynamic markings: mp, cresc., dim., poco a poco, and p.

Poco piu mosso.

Gt.

Gt.

Gt. to Ped.

(Ped. 16ft.)

Musical score for guitar and piano, measures 9-16. The score is in 3/4 time, key of D major. The guitar part features a melody in the right hand and a bass line in the left hand. The piano part features a melody in the right hand and a bass line in the left hand. The score includes dynamic markings: p, cresc., al, f, and f. The guitar part is marked with 'Gt.' and 'Gt. to Ped.'. The piano part is marked with 'Gt. to Ped.' and '(Ped. 16ft.)'.

Sw. p cresc. al f

Sw. cresc. Gt. to Ped. off. p

Sw. cresc. Gt. to Ped. f

Musical score for guitar and piano, measures 17-24. The score is in 3/4 time, key of D major. The guitar part features a melody in the right hand and a bass line in the left hand. The piano part features a melody in the right hand and a bass line in the left hand. The score includes dynamic markings: p, cresc., al, f, and f. The guitar part is marked with 'Sw.', 'Sw. cresc.', and 'Gt. to Ped.'. The piano part is marked with 'Sw. cresc.', 'Gt. to Ped. off.', and 'Gt. to Ped.'.

First system of musical notation, featuring a grand staff with three staves. The top staff contains complex chordal textures and melodic lines. The middle and bottom staves provide harmonic support with more rhythmic patterns. The key signature has two flats, and the time signature is 4/4.

Second system of musical notation. It includes performance instructions: *Sw.* (Swell) above the first staff, *poco ritard* (a little slower) above the second staff, and *al* (all) above the third staff. The tempo marking *Tempo I.* appears at the end of the system. Dynamics include *mf* (mezzo-forte), *dim.* (diminuendo), *poco* (a little), and *mp* (mezzo-piano).

Third system of musical notation. It includes the instruction *Gt. to Ped. off.* (Guitar to Pedal off) at the beginning. Dynamics include *mf*, *dim.*, *mp*, and *cresc.* (crescendo). The system concludes with a *mp* marking.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in G major (one sharp). The first staff (treble) begins with a *mf* dynamic and includes markings for *dim.*, *al*, *p*, and *cresc.*. The second staff (bass) also begins with a *mf* dynamic and includes markings for *dim.* and *al*. The system concludes with a *p* dynamic marking.



Second system of musical notation, continuing the piece. The first staff (treble) includes markings for *al*, *f*, *dim.*, and *al*. The second staff (bass) includes markings for *mf*, *cresc.*, *f*, *dim.*, and *al*. The system concludes with a *p* dynamic marking.



Third system of musical notation, concluding the piece. The first staff (treble) includes markings for *p* and *f*. The second staff (bass) includes markings for *p* and *f*. The system concludes with a *p* dynamic marking.

126 { Sw. St. Diapason. Quintadina.
Gt. Melodia.
Ch. Dolce.
Ped. Coup to Gt.

PASTORALE IN F.

ALONZO STONE, Mus. Bac.

Andante con moto.

MANUAL

PEDAL.

The first system of musical notation is for the Manual and Pedal. The Manual part is written on a grand staff (treble and bass clefs) in F major (one flat) and 6/8 time. It begins with a treble clef and a key signature of one flat. The first measure has a 'Sw.' (Swell) marking and a 'p' (piano) dynamic. The melody is played on the treble staff, with the bass staff providing harmonic support. The Pedal part is written on a single bass staff, starting with a 'Ch.' (Chorus) marking. The tempo is 'Andante con moto'.

The second system of musical notation continues the piece. It features a 'Gt.' (Great) marking in the treble staff, indicating a change in registration. The melody continues with a 'dim.' (diminuendo) marking. The Pedal part continues with a 'rit.' (ritardando) marking. The system concludes with a 'Fl.' (Flute) marking and a 'f' (forte) dynamic, followed by a 'dop. Fl.' (double Flute) marking and a 'Gt.' (Great) marking.

Sw. Ch. Sal. Melodia.

Ch. dim. rit. Gt. Dul.

The third system of musical notation continues the piece. It features a 'Sw.' (Swell) marking in the treble staff, indicating a change in registration. The melody continues with a 'dim.' (diminuendo) marking. The Pedal part continues with a 'rit.' (ritardando) marking. The system concludes with a 'Gt.' (Great) marking and a 'Dul.' (Dulciana) marking.



First system of musical notation. It consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The music is in 4/4 time. The grand staff features a melody with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with dotted rhythms and eighth notes. A dynamic marking *Sw.* (Sforzando) is placed above the final measure of the system.



Second system of musical notation. It consists of three staves. The grand staff continues the melodic and harmonic material. The separate bass staff has rests in the first two measures, then enters with a simple bass line. Instrumental entries are marked: *F1.* (Flute 1) enters in the third measure, *St. Dia.* (Soprano Trombone) enters in the fourth measure, and *F1. off.* (Flute 1 off) and *Dia. eff.* (Soprano Trombone effect) are marked in the final measure.



Third system of musical notation. It consists of three staves. The grand staff continues the main melody. The separate bass staff features a more active bass line with eighth notes. Instrumental entries include *Sw. St. Dia. Vio. Dia.* (Soprano Trombone, Violoncello, and Double Bass) in the first measure, *mf Gt 1* (Guitar 1) in the second measure, *Ch. Fl.* (Chorus Flute) in the third measure, and *Clar.* (Clarinet) in the fourth measure. The system concludes with a final chord in the grand staff.

Sw. Full.

Gt. full except Trum.

Sw Oboe.

Ch. Mel. Fl.

reduce.

Dia.

Sw. { Salicional
Aeoline.

Violino.

p Ch. Mel.

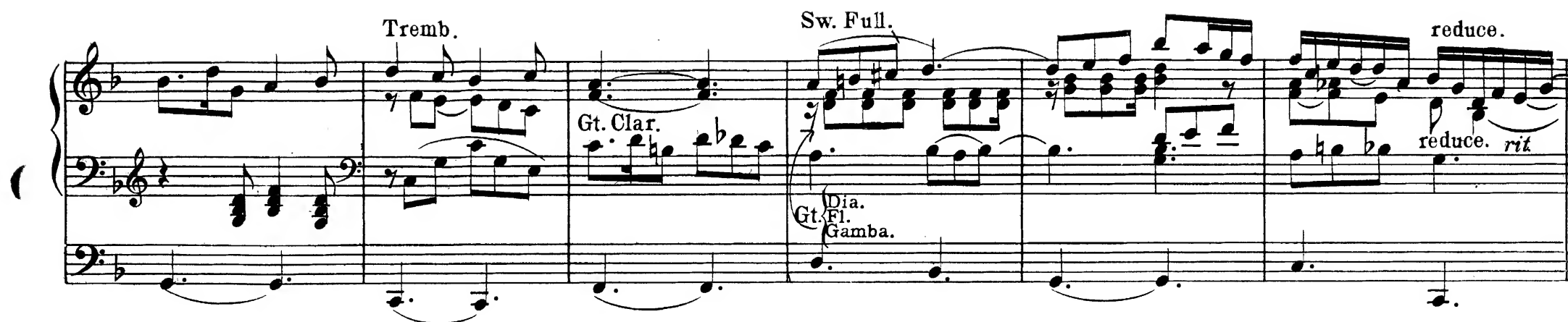
St. Dia. Mel.

Gt. Fl.

Mel.

Oboe.
Tremb.

Ch. Mel.



First system of musical notation. The top staff features a Tremb. (Trombone) part with a melodic line. The middle staff features a Gt. Clar. (Great Clarinet) part with a melodic line. The bottom staff features a Sw. Full. (Swedish Full) part with a melodic line. The system concludes with a *reduce. rit.* (reduce, ritardando) instruction.

Tremb.

Gt. Clar.

Sw. Full.

reduce. rit.



Second system of musical notation. The top staff features a Sw. (Swedish) part with a melodic line. The middle staff features a Ch. (Chorus) part with a melodic line. The bottom staff features a Sw. Dul. (Swedish Dulciana) part with a melodic line. The system concludes with a *reduce. rit.* (reduce, ritardando) instruction.

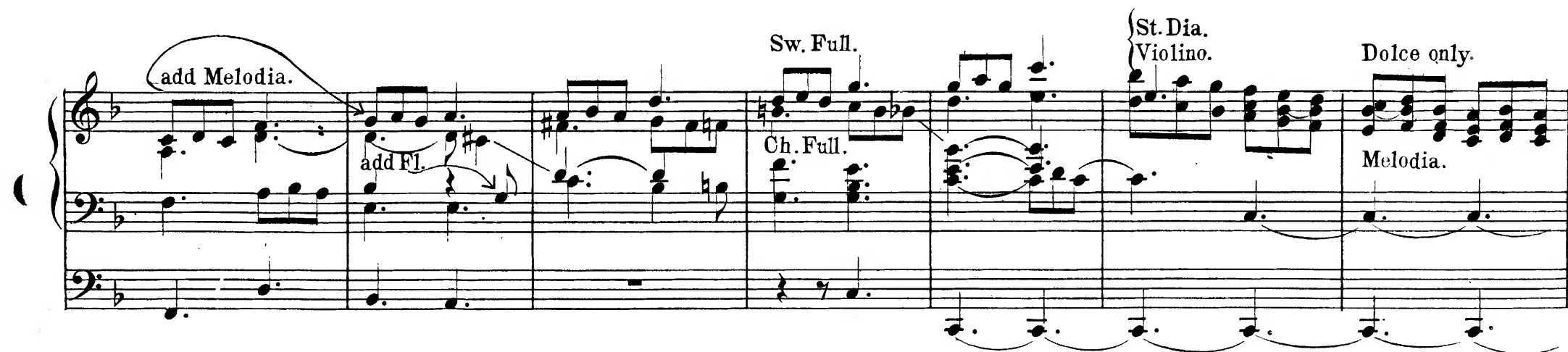
Sw. { Gemishorn.
Dulciana.

Ch. { Fl.
Flag.

Sw. Dul.

Ch. Mel.

reduce. rit.



Third system of musical notation. The top staff features a Sw. Full. (Swedish Full) part with a melodic line. The middle staff features a Ch. Full. (Chorus Full) part with a melodic line. The bottom staff features a St. Dia. Violino. (St. Dia. Violino) part with a melodic line. The system concludes with a *Dolce only. Melodia.* (Dolce only, Melodia) instruction.

add Melodia.

add Fl.

Sw. Full.

Ch. Full.

St. Dia. Violino.

Dolce only. Melodia.

Sw. { Dolce.
Oboe.
Tremb. }

St. Dia.
Salicional.

rit.

Gt. Melodia.

add. Fl.

Sw. { Violin.
Sal. }

Ch. Fl.

Dolce.

add Violin.

Melodia.

Dolce.

Flautino.

Ch: Fl. dolce.

Gemshr.

pp

Ch. *ppp* Dolce.

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